

BRING THIS BULLETIN WITH YOU TO PITTSBURG.
It Contains The Final Program And Other Valuable Information

1915 MEETING: PITTSBURG: MARCH 23-26

Vol. 1

March 1915

Number 4

Music Supervisors' Bulletin

PUBLISHED FOUR TIMES A YEAR

BY THE

National Conference of Music Supervisors



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161
H 313

On to Pittsburg

The significant group of papers in the symposium on "Why go to Pittsburg" presents a variety of opinions regarding the value of our Conferences. Read and ponder them, you who are undecided. You may decide that the refurnishing of your mind, the reinspiring of your spirit, the revitalizing of all your work may better be accomplished by coming to the March meeting than by having that other something which this trip might make you forego.

The Program at Pittsburg

All who read the details of the final program as printed herein will feel that every promise in the preliminary announcement has been generously fulfilled. The five days are arranged so as to make each one worth while by itself and still to form only a part in a closely connected whole. We are prompted to emphasize certain features but refrain because, once begun, it would be difficult to stop. Attention must, however, be called to the addresses scheduled for Tuesday. Beginning with Dr. Davidson, one of the great city superintendents in this country, there follow Arthur W. Mason, our efficient president who has worked indefatigably for the coming meeting; Earl Barnes, the eminent educator who has an almost unique reputation for combining in his lectures sanity, progressiveness, clear thinking and literary charm; Willys P. Kent, who possesses in a rare degree a thorough technical education in music and an understanding of the viewpoint of the non-musical; and Philander P. Claxton, who as Commissioner of Education has often shown his sympathy with

the advocates of more music in our national life and has consistently worked to bring it about.

For Pittsburg Visitors

Bring this Bulletin with you. Study the program. Be prompt—the meetings will start on time whether you are there or not but it will be a pity to have you away. Look thru again Mr. Earhart's contribution on pages 6 and 18; it contains valuable information. Bring your voice with you; we want to sing often.

A special word to the folks who plan to speak at any of the meetings. Stenographic reports are expensive; we are not rich; we want a report of what you say. Will you not please prepare, before or after you speak on your topic, whether it be for a minute or an hour, an abstract of your remarks for preservation in our proceedings. See that the secretary, Chas. H. Miller, gets your material before you leave Pittsburg.

Look at the statements from three of the chairman found on page 18.

The Musicians' Holiday

Under the above title, that excellent English review, *The Music Student*, describes a most interesting plan by which musicians of every class get together in Brittany for an outing during the latter part of August. For two weeks these folk frolic together, talk over their problems in an informal way and, especially, revel in the music which they themselves produce. This is not the place to relate the details and certainly our vast country would hardly lend itself to a national gathering of this kind. But it is quite possible that a number of such gatherings could be formed in various

parts of the United States. Possibly congenial groups at the Pittsburgh meeting may form the beginnings of this very thing so that when they separate in March they may call out: "Auf baldiges Wiedersehen!"

The Proceedings of the Minneapolis Conference

Through an unfortunate misunderstanding the printing of the Minneapolis reports has been seriously delayed. We are glad to state however that there is every indication that they will be ready for distribution at Pittsburgh. We shall do better the next time—we are almost ready to promise the Pittsburgh proceedings by May 15!

An Important Report

The United States Bureau of Education has published as Bulletin No. 607 a report on the present condition of School Music Instruction in Our Country. It is written by Will Earhart, our host at Pittsburgh, and embodies carefully prepared tables and thoughtful deductions therefrom bearing upon most of the phases of our work. It is a document we should all obtain and study carefully.

Summer Study

After the Pittsburgh conference many of our number will be looking to the next great opportunity for education—a summer course of study. The possibilities along this line are almost bewildering. Every university, many of the colleges and a large number of the normal schools offer as a part of their wide range of studies, work in music and allied subjects more or less directly bearing upon our problems. Then there are

the summer schools devoted entirely to school music and drawing, three of which are advertised in this issue of the Bulletin. The supervisor who would choose wisely should obtain the announcements, most of which are already available, of the institutions which appeal to her. The decision as to where to go can then be made by evaluating such points as available courses, personality and power of instructors, opportunities for observation, climate, general advantages, cost, etc. Make up your mind what you want; be free and persistent in seeking it; and you will doubtless find it.

"A Choral Peace Jubilee"

Under the leadership of the Apollo Choral Club of Chicago, preparations have been started for a great Choral Peace Jubilee "against that day when peace in Europe shall be restored." The preliminary letter issued from the headquarters at 1424 First National Bank Building, Chicago, states:

The great Handel and Haydn Society in Boston was born of a Peace Jubilee in 1814. After the Civil War a Peace Jubilee was held, 10,000 voices singing. Can the thanksgiving of mortals be expressed by anything less than the singing of praise songs by trained choruses all over the land representing all races, creeds and ages?

Moreover, can a greater use be made of music and more impulse given to the widest recognition of the value and power of music than by employing choral music to express the gratitude for Peace? Will you aid in the organization of a local committee to begin preparations for this Choral Jubilee for Peace, one which shall be simultaneous in cities, towns and hamlets from the Atlantic to the Pacific. Let us have choruses in which a million voices, not in one but in every city, shall sing.

Peace of course will be welcomed by every nation regardless of the outcome of the nightmare of war. May it be the endless Peace!

Is this not something we can profitably undertake?

FINAL PROGRAM PITTSBURGH MEETING

Music Supervisors' National Conference

MARCH 23-26, 1915

Headquarters and all meetings, except when otherwise stated,
at the Hotel Schenley.

MONDAY, MARCH 22

Preliminary Visiting of Music Work in the Pittsburgh Public Schools under the direction of Mr. Will Earhart, Supervisor. Beginning at 8:30 A. M. and 12:45 noon parties will be formed at the Hotel Schenley and guided to representative school buildings, where Mr. Earhart and his assistants will be present to demonstrate all phases of the work.

6:00 P. M.—Informal supper groups.

8:00 P. M.—Concert in the auditorium of the Hotel Schenley by various community choruses and orchestras, organized and conducted in the evening schools by the music department of the Board of Education.

TUESDAY, MARCH 23

Beginning at 8:30 A. M. parties will start from the Hotel Schenley for carefully planned inspection of music work in the grade schools.

1:30 P. M.—Formal opening of the conference. Address of welcome by Dr. William M. Davidson, Superintendent of the Pittsburgh Public Schools.

1:45 P. M.—Response and President's address by Arthur W. Mason, Columbus, Indiana.

2:00 P. M.—Address: "The relation of rhythmic exercises to music in the education of the future" by Professor Earl Barnes, Philadelphia, Pa.

3:00 P. M.—Intermission for the purpose of passing to the neighboring Carnegie Institute where the program will be given for the visiting supervisors and the entire teaching force of the Pittsburgh Public Schools.

3:15 P. M.—Organ prelude by Charles Heinroth, city organist of Pittsburgh.

3:25 P. M.—Program representative of singing results in the lower grades.

3:45 P. M.—Address: "Music for Every Man" by Willys P. Kent, Ethical Culture School, New York City.

4:25 P. M.—Program representative of singing results obtained in the upper grades.

4:50 P. M.—Organ postlude by Charles Heinroth, city organist.

6:15 P. M.—Informal supper groups.

8:00 P. M.—Reception for the visiting supervisors.

9:00 P. M.—Address: "The Place of Music in National Education" by Dr. Philander P. Claxton, United States Commissioner of Education.

WEDNESDAY, MARCH 24

Beginning at 8:30 A. M., parties will start from the Hotel Schenley for the inspection of vocal and instrumental work in the high schools.

2:30 P. M.—Discussion of the music work seen in the Pittsburg schools, participated in by Mr. Earhart, his assistants, and the visiting supervisors.

6:00 P. M.—Banquet and round table discussion. One of the topics will be the Bulletin. At this and other social meetings there will be singing by the entire body.

8:45 P. M.—Reception and entertainment for visiting supervisors by the faculty and friends of the School of Applied Design, Carnegie Institute of Technology, Dr. A. A. Hammerschlag, Director. There will be presented in the theatre a drama by the drama students and a musical program by the Carnegie Institute orchestra. Yeats' "The King's Threshold", or other markedly decorative material will be given. Under the direction of Thomas Wood Stevens in charge of the drama department and J. Vick O'Brien, in charge of the department of music.

THURSDAY, MARCH 25

9:30 A. M.—Topic: Ultimate Ends in School Music Teaching, and the best means for their accomplishment. Discussion opened by Karl Gehrkens, Oberlin, Ohio, chairman, and participated in by Julia E. Crane, Potsdam, N. Y., T. P. Giddings, Minneapolis, Minn., Charles H. Farnsworth, New York City, J. W. Beattie, Grand Rapids, Mich., Geo. O. Bowen, Yonkers, N. Y. and other visiting supervisors.

11:30 A. M.—Business Meeting.

12:30 Noon—Informal luncheon groups.

2:30 P. M.—Topic: Community Music in its relation to the Supervisor of School Music. Peter W. Dykema, Madison, Wisconsin, chairman. The chairman will present a program of action and discussion will be carried on by Frank A. Beach, Emporia, Kansas, W. P. Kent, New York City, E. L. Coburn, St. Louis, Mo., A. Stanley Osborn, Pittsburgh, Pa., Eugene M. Hahnel, St. Louis, Mo., Alice C. Inskeep, Cedar Rapids, Iowa, Edgar B. Gordon, Winfield, Kansas, C. A. Fullerton, Cedar Falls, Iowa, and other supervisors.

4:30 P. M.—Personally conducted excursion through the neighboring Carnegie Institute with its remarkable art, science, and general knowledge collections.

6:00 P. M.—Banquet and round table discussion. Continuation along lines of Wednesday evening banquet.

8:30 P. M.—Program in the auditorium of Hotel Schenley by the choruses and orchestras from Alleghaney, Central, Fifth Avenue, Peabody and South High Schools, separately and in combination. Under direction of Mr. Earhart and assistants.

FRIDAY, MARCH 26

9:30 A. M.—Topic: Credits for Music Study—including credit in the high school and grades for private music study, and credit in higher institutions for music credits granted in the high school. Discussion opened by the chairman, Osbourne McConathy, Evanston, Ill. and participated in by Will Earhart, Pittsburg, Pa., W. Otto Miessner, Milwaukee, Wis., C.H. Miller, Lincoln, Neb., and other visiting supervisors.

11:30 A. M.—Business Meeting.

12:30 Noon—Informal luncheon groups.

2:30 P. M.—Topic: Classification of children's voices, illustrated and demonstrated with children from the upper grades and high schools of the Pittsburgh schools. Discussion opened by the chairman, Hollis Dann, Ithaca, New York, and participated in by Miss Julia E. Crane, Potsdam, N. Y. Mr. Will Earhart, Pittsburg, Mr. Arthur J. Abbott, Buffalo, N. Y., and other visiting supervisors.

Why Go to Pittsburg --- A Symposium

1. By Our President, Arthur W. Mason, Columbus, Ind.

It is our desire to impress upon all Supervisors of Music the importance of the coming annual session of the Conference at Pittsburg. It is probable that this meeting will exert a powerful influence on the development of school music in this country. The indications point to a large attendance of teachers who come in an earnest professional spirit. Every number on the program has been selected because of its vital relation to the different phases of the school and community. The Conference is, in spite of its youth, the most virile of our national musical organizations. It is in intimate touch with the great national musical awakening that is taking place. It has led in the movement for new methods of school music teaching, and the relating of the school to the community. Every one who attends will receive inspiration and help from associating with those who are featured in the program. Every one will extend his acquaintances, and broaden his viewpoint through meeting people from all parts of the country.

2. By Our Host, Will Earhart, Pittsburg, Pa.

The Department of Music of the Pittsburg Public Schools and the public schools throughout their entire staff extend to the coming visitors of the Music Supervisors' National Conference a most cordial word of welcome.

We are planning to show you our system from garret to cellar. We have a unique situation which gives

almost every phase of our school music work unusual interest. Three years ago, there were sixty-three separate school districts in Pittsburg. While there was some uniformity in their curriculums and administrative plans there was also diversity. Music had but a moderate value in the educational thought, and standardization throughout the city was not to be found. The new State School Code reorganized these separate districts into one large school district with a single central Board of Education of fifteen members and with centralization and unification of plans for all special departments. The present administration is about three years old. A new system in music has been adopted, music has been introduced for the first time as a subject for regular practice and study in the high schools and choral and orchestral organizations and classes have been organized in the Evening School and Social Center Extension Work.

We wish you to see what we are doing and what we yet have to do, and learn what we hope to do during your stay with us.

We have a corps of twelve supervisors of music in the grades, five special teachers of music in high schools, and a number of special teachers and conductors in the evening schools. They are all looking forward to the meetings of the Conference for help and inspiration. I cannot speak too highly of the splendid spirit that pervades this entire corps.

We are particularly desirous that our visitors come on Monday. We

want them to have that day, in addition to Tuesday morning, for visiting schools of widely different character. Pittsburg has some sixty per cent of foreign born children and children of foreign born parents. Different districts are therefore of diverse nature in more than ordinary degree. There is also diversity still in the music as a result of the diverse conditions with regard to music that obtained before the new school system began its administration. The visiting program should, therefore, be a liberal one. Further, on Monday night, we are bringing to you in Schenley Hotel our choruses and orchestras from the evening schools. We think this work is of extraordinary promise and we should like you to get a vivid impression of this phase of the public educational work in music here.

Headquarters are announced in Hotel Schenley. This hotel, it should be understood, is three miles from the center of the city and reservations should be made early in order to insure a place in the neighborhood of the meetings and programs. Mr. W. D. Roberts, of the North Industrial School, is organizing a squad of boys from that school to serve as guides for the delegates. These boys will meet the trains and pilot our visitors through the somewhat irregular topography of Pittsburg to the Schenley Hotel, and later from the hotel to the school buildings which we will have open to visitors.

In the event that you are not met by some guide on the Reception Committee, you can reach the Schenley Hotel in fifteen minutes by taking any one of the following street cars wherever you may find them in the

downtown district, or in whatever direction they seem to be going:—

Numbers 63 to 72 inclusive and 76 to 80 inclusive.

In closing let me again assure you of our welcome and urge you to come early and stay long.

3. By Our Treasurer, James McIlroy, Jr., McKeesport, Pa.

"Why I intend to go to the Pittsburg meeting and why I want others to come."

When I read the above subject assigned me my thought struck the following from a well known hymn:

I love to tell the story,
It did so much for me;
And that is just the reason
I tell it now to thee.

(And I have no reference to the fact that I am treasurer, either.)

Had it not been that I attended the meeting of the M. S. N. C. in Cincinnati 1910 and all meetings since I don't know where I should be in the procession of supervisors, somewhere near the tail end, I presume.

I will not go into detail to tell of the benefits derived from attendance at those meetings but will say that they are educational, social and inspirational. One needs but to read the program of the Pittsburg meeting to get some idea of how much is to be gained by being present.

May I add a word to those who find it impossible to attend. Become a member of the Conference and secure a copy of the proceedings. Every supervisor in the country should be a member as our numbers show the real interest that is being taken in School Music.

I hope there are none who think that only those who attend get the

benefit and therefore should pay all expenses. Remember those who attend are put to considerable expense to do so, also that they do many things for the cause which benefit every supervisor whether a member or not. Really the one who gets most for the money is the one who is a member and cannot attend, unless it be he who is not a member but reaps the benefit with the rest (indirectly, of course.)

And who wants to be in the last class?

Get into the organization and come to Pittsburg if at all possible. I'll be waiting for you—with the receipt cards.

4. By Philip C. Hayden, Keokuk, Iowa.

The Music Supervisors' National Conference was organized in Keokuk, Iowa eight years ago in April. At that first meeting eighteen states were represented by seventy-five supervisors. The eighth meeting of this Conference will be the one to be held in Pittsburg the latter part of March. Some five or six hundred different supervisors have attended these different meetings and we believe it is safe to say that every one of these felt refreshed, benefitted, and even inspired by the meetings they have attended.

Great advances have been made in the teaching of educational music since 1907 when the Conference was organized.

The aims of the average supervisor have become much wider and much higher. The technic of music is receiving less attention and its humanizing influence a great deal more. As aims have broadened and changed, methods have broadened

and changed to correspond. It is only fair to say that the Supervisors Conference has had a large share in bringing about these improved conditions.

The program to be followed at Pittsburg has been laid out on broad lines. The leaders of the topics are competent experts and plenty of time has been allowed for general discussion. This meeting gives promise of being the best yet held by the Conference. Teachers who have to make some sacrifice to attend it will be amply repaid for all the effort it entails.

The meetings of the Conference are strictly professional and democratic, and opinions and convictions may be exchanged with the utmost freedom. This spirit of freedom and professional bonhomie has always distinguished this Conference and the plans for the Pittsburg meeting indicate that this spirit will be even more in evidence than usual at the meeting in that city.

5. By Agnes M. Fryberger, Minneapolis, Minn.

Every music supervisor—not bed-ridden—should attend the Pittsburg Conference. There isn't much doubt that the men will be there, but many young women, being unassured of the practical benefits, may easily be deterred, feeling they haven't suitable clothes or cannot afford the expense. Let me make special appeal to these. In the first place, sister supervisors, any doubts and fears are evidence that you have never attended one of these National meetings. You simply haven't any idea of the kinds of inspiration that are crowded into a few days. The papers and discussions are keenly

practical and contributed by men and women of experience and authority. The surprises—not on the printed program—are quite as inspirational and important. You just never will forget the good times over the “pie and cheese.” The clear-minded high brow will be there with his brightest scintillations, and some whose names are associated with your text books will get down from their high horses and act as comedians, impersonators, interlocutors, and what not.

Seriously, there isn't one of us but knows her weak points and realizes that she must grow stronger in order to assume heavier responsibilities and increase her salary. The Pittsburg Conference will answer our questions and solve our problems, so why worry over them alone.

We should not include the Convention in our economies. It is an investment—one of the very best—for those who intend to stay in the profession. It will yield returns which neither moth nor rust nor thieves can affect.

There is advancement every year in method and material and we must keep up with the procession. In order to attend this Convention, however, we may have to make some sacrifices at the time; but we can put pride in the pockets of our old clothes (if they have pockets) and some of us who cannot persuade the Board of Education to buy our railway ticket may have to borrow money from some kind friend, but it will be a small matter compared with prospective benefits. If, later, we go over the hills to the poor house we shall have some things delightful to think about.

Finally, let's be live wires—dead ones aren't much good—and if we are not very live we may get a recharge from the strong battery at Pittsburg!

6. By Geo. A. Burt, Eau Claire, Wis.

It was my good fortune to be present at the Music Supervisors' National Conference held in Minneapolis last spring. It was a most helpful meeting. These annual meetings held in some large city, while the school is in session, enable one to see plenty of actual teaching conducted in the school room under practically normal conditions. These demonstrations together with the questions asked and the discussions which take place at the meetings and which are continued by smaller groups afterward, make the occasion of untold value to us all.

Such gatherings also afford an opportunity for the supervisor from smaller places to see new material and often exchange lists of teaching pieces suitable for chorals, glee clubs, orchestras, etc.

These are a few of the many reasons why every music supervisor should attend the Pittsburg meeting March 23rd—26th.

7. By Mary Mundhenk, R. F. D.
No. 1, Brookville, Ohio.

I certainly feel that to attend the coming meeting in Pittsburg is a privilege I can not afford to lose, since self development is essential to keep children interested.

Among subjects I hope to hear discussed are:—

1st. New methods in ways of presentation of the subject to primary and grammar grades.

2nd. Some basic principles for small High Schools in rural districts.

8. By George R. Eckert, Kokomo, Indiana.

Many thanks for your invitation to express myself regarding the Pittsburg meeting of the N. C. M. S., but I will add that I find it difficult to do the subject justice. Let me ask you if you were ever suddenly confronted with the question "What is wood"? You just answer this and you will know how I feel toward the subject of "Why I intend to go to Pittsburg and why I want others to come." The reasons for my going to Pittsburg are as real to me as wood, but I have attended a conference. Now to tell the fellow who has never had any experience with wood what wood is, is as easy as telling a supervisor, who has never attended a conference, why he should.

With the memory of the Minneapolis meeting still fresh in my mind I am anticipating Pittsburg with a keen desire. Personally I received so much in return for my attendance at the former meeting that I am doing all I can to influence other supervisors and pleading with them just to "taste, and see that it is good".

To be in the company of successful supervisors from all parts of the country, who have come together for an open, frank and friendly discussion of a common interest is a great privilege which I expect to grasp and hope others will avail themselves of the same opportunity.

Many supervisors, no doubt, hesitate as I did on account of the expense but I am glad to say I con-

sider the expense of my attendance in the light of one of the most profitable investments I ever made. To others I say, try it and know for yourself, before you let another year pass without its benefits. You will find it better than a bond for dividends.

Beside the professional work there is a social feature about these meetings of kindred spirits which is quite as valuable as the more direct. To sum the matter up in a few words I say I need the meeting and so does every other supervisor who has a right conception of his work.

9. By Hamlen E. Cogswell, Indiana, Pennsylvania.

I expect to attend the meeting and shall take my senior class of Supervisors that they may catch the inspiration that comes from such as will be held in Pittsburg. No live supervisor can afford to stay away.

10. By Mildred Faville, Appleton, Wisconsin.

No one, I believe, can read the preliminary program of the M. S. N. Conference to be held at Pittsburg without feeling a need to go to such a Conference. Those who attended the Conference at Minneapolis last April and reaped the benefits of the visiting, the papers and discussions will feel a greater desire than ever to go to Pittsburg this year. I believe every supervisor and special teacher from small towns as well as those from the cities will find inspiration and help for them in their individual places; for nowhere else (save at these Conferences) do we have the opportunity to inspect with such thoroughness, the work done in music in the grades

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and High Schools. Two afternoons and two mornings will probably be spent in visiting the schools of the city, and that alone is worth the trip to Pittsburg. Then the papers and the discussions led by such men and women as we have longed to see at the head of our music work in the schools, are surely incentives to all of us to more and better work. Last, but very important, are the social gatherings. The acquaintances and personal interviews with the splendid men and women who are in the front ranks of the teaching force of Public School Music are advantages no supervisor, worthy the name, can afford to miss. Not only are these men and women wise, but they are generous in giving information and suggestions to those who really desire it.

These Conferences will raise Public School Music to the place it should have (and is fast obtaining) in our Educational System. No one truly interested in music and the public schools can afford to miss this Conference.

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11. By Beulah A. Hootman, Kalamazoo, Mich.

The inspiration one may gather from a meeting such as will be held at Pittsburg is one of the incentives which make me plan to attend the convention. Successful teachers must be constantly watchful for sources of new enthusiasm, new ideas and higher standards. The best way to gain these is to meet the people who are working along the same lines and who are developing problems similar to your own.

I am sure the standard of sight-singing for children was raised over all the country because of the splendid demonstrations given us in

Minneapolis last March by Mr. Giddings' classes. His work was concrete and definite, and he not only showed us what they could do but made plain how they learned to do it. I am quite certain the Pittsburg meeting will present something just as beneficial and inspiring.

There is much to be gained in meeting the same people each year, keeping in touch with the progress each has made and the work they are doing in their respective communities. To meet so many friends again makes one enthusiastic over life, and that enthusiasm is quite as important as that which is strictly professional.

Teachers must be progressive or be crowded out of the profession. Furthermore, they owe it to the public and those whom they would acceptably serve to keep their efficiency at its highest point, and these great national conventions are most effective agencies to this end.

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12. By Arthur J. Abbott, Buffalo, New York.

I am looking forward with great interest to the Pittsburg meeting which I expect to attend, going early and remaining late. The National Music Supervisors' Conference is the real live wire in public school music and deserves the support of every educator. Especially should we who are actively engaged in teaching and supervising music in public schools support the Conference, helping to make it a still stronger and more influential body. It is true that the Conference will prosper in the future, as it has in the past, without the support of every music supervisor: that is, the Conference does not need the indi-

19

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vidual music supervisor, but most certainly every music supervisor in the land needs the Conference. So I shall attend the Pittsburg meeting knowing I am to receive more, many times over, than I can possibly give.

13. By Nettie C. Doud, Springfield, Illinois.

Possibly I had better change my subject to "Why I want to go to Pittsburg and why others should come." I have been fortunate in being able to attend several of the meetings of the Supervisors' Conference and feel confident that the value of the Conference to the Supervisor has increased with each session. Surely the Minneapolis meeting furnished abundant material for thought and experimentation for some time to come. I am glad the Pittsburg program has provided so generously for class room visitation, for to me that has proved a most valuable feature. No matter how excellent the papers or how well discussed we often come away from a Convention with a somewhat hazy impression and often times disheartened because we have not been able to attempt all that others seem to be doing. But when we can see the laboratory work of the class room and compare notes with others interested, it makes a definite impression and proves a practical value when we return to our own duties.

I feel it a personal loss whenever I miss a meeting of the Supervisors' Conference for in the ordinary city the individual Supervisor has a rather lonesome position and must necessarily work out the problems of her department alone. As a member of the National Supervisors'

Conference each one becomes a part of a large force of earnest men and women who have devoted long and successful years to the work, and who are now united in the one purpose of unifying and standardizing the music of the public schools and bringing it to the highest state of efficiency. This feeling of partnership and co-operation brings a new enthusiasm, a new incentive and a new inspiration.

Success to the Pittsburg meeting!

14. By John W. Beattie, Grand Rapids, Michigan.

I came to Grand Rapids with my head filled with ideas gathered from Will Earhart. From the first I put these ideas into practice with the result that from an orchestra of eighteen pieces, we now have in Central High School two orchestras, a senior orchestra of 40 pieces which include all the instruments of the symphony orchestra, and a junior orchestra of 20 pieces; in Union High School, an orchestra of 30 instruments; in Junior High, an orchestra of 15 instruments; in five grade schools, orchestras ranging from 5 to 12 instruments. Next fall, when our new South High is completed, we will have another splendid group. This orchestral work stimulated interest in other branches of music. Classes in harmony and musical history are a direct outgrowth of it, and the choral work profits through the efforts of the singers to get their work on the same plane with that done by the instrumentalists.

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Supervisors of Music are invited to send names and addresses to insure receiving further advertising literature.

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He learns the various instruments, their function and position in the orchestra and their tone quality. Then, when he is asked to buy a ticket to a symphony program, given in his own school building in the afternoon, and at no greater cost than he would be put to in attending a vaudeville show, we can count on him. Further, the interest taken by the children is carried into homes all over the city and our evening audiences are growing. Our people are no longer content with a simple program either, but want a regular symphony program. Finally, they are already asking for a Grand Rapids Orchestra. This is a possibility and will undoubtedly come within the next year.

When they get an orchestra, they will want a municipal chorus, ensemble groups of all kinds, in fact, good music in all its forms.

What has all this to do with my ideals for public school music? Simply this, that above sight singing ability and a knowledge of key signature, both of which are all right, I place the development of a musical feeling in a community, and I am convinced that this feeling can be developed through school activity.

Our Meeting Place

So completely has Pittsburg's fame as a manufacturing community overshadowed the esthetic features of the city's life that few persons identify this busy "workshop of the world" as the birthplace of some of America's most distinguished composers. Here on July 4, 1826, was born Stephen Collins Foster, who in his brief life wrote scores of ballads and a group of southern folk songs, some of which have been enshrined

among mankind's immortal melodies. In later years Ethelbert Nevin and Charles Wakefield Cadman (whose musical education was pursued in Pittsburg,) repeated the success of Foster in attaining high rank in the list of eminent American musicians as well as in winning the personal devotion of the musical public.

Pittsburg has not been too busy amassing wealth to honor the memory of Foster. In his old home the din of the forge has a classic sound to the ambitious Pittsburger, but in this clamor of iron and steel and the consequent jangle of silver and gold there is always the softer cadence of the obligato in tribute to the genius of Pittsburg's beloved plantation poet and musician. About a year ago James H. Park, a retired steel manufacturer, bought the old Foster manor house and presented it to the city to be maintained as a permanent museum of Foster relics. In Highland park is a magnificent bronze statue of the composer in an attitude of writing the score of a song. At his feet sits a typical "Old Uncle Ned" complacently thrumming a banjo.

In Pittsburg there is a large and growing coterie of musicians and music patrons who are liberal in their endowment of the musical arts. The musical atmosphere maintained in Pittsburg makes it an ideal city in which to hold a convention of organizations interested in musical education. With the convention headquarters at the Hotel Schenley all points of interest to the delegates are within walking distance. Adjoining the hotel is the civic center including the Carnegie Institute with its music hall, library,

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art galleries and museum; the Soldiers' and Sailors' Memorial Hall, the Masonic Temple, the Carnegie Institute of Technology, the Margaret Morrison School for Women, the Historical Society of Western Pennsylvania, the Pittsburg Athletic Association, the University Club, the Twentieth Century Club and the University of Pittsburg. The hotel faces the main entrance to Schenley Park and is in the center of the fashionable residence district.

Expenses at Pittsburg

Hotel Schenley (Headquarters)
Rooms, (price per person) single \$2.00 and up; double \$1.50 and up; where there are several beds in a room, \$1.25. Meals, a la carte; table d' hote luncheon, 50 cents; tickets to banquet \$1.00.

Concerning other accommodations, Mr. Earhart writes:

Down-town hotels of more moderate rates are as follows:—

New Colonial, Federal St.
Anderson, Federal St.

Letters addressed to these would bring prompt information as to rates.

Some fifteen minutes' ride on the other side of the Schenley district is the East Liberty district. Here there are several hotels of more moderate rate than the Schenley. The neighborhood is pleasant. I append a list of these:

New Lamont, Spahr and Alder Sts.

Lorraine, 420 No. Highland Ave.

Hotel Dorset, Center Ave & Beatty Sts.

In the Schenley district are the following:

Hotel Oakland, 3713 Fifth Ave.

Hotel Bryn Mawr, 648 Bryn Mawr St.

Hotel Edwards, 49 Bates St.

There is no other hotel in the neighborhood, but there are boarding houses innumerable within easy distance. I think the only announcement that can be made is to that effect—that comfortable quarters in nearby boarding houses can be secured at lower rates than those of Hotel Schenley. We will have guides to help people find them.

The dues for membership in the National Music Supervisors' Conference are two dollars for the first year and one dollar annually thereafter. This fee admits to all meetings and entitles the member to a copy of the annual proceedings.

Membership is open to any one interested in public school music.

Three Forthcoming Discussions

Things for you to think over and to do

ULTIMATE ENDS AND OTHER ACCOMPLISHMENT

At the time appointed for the discussion of this topic it is planned by the Chairman to propose two questions: viz., First, what is the reason for teaching music in the Public Schools, and what purpose are we attempting to accomplish in insisting that music shall be included in the curricula of all elementary schools? Second, What means are both feasible and fitting to accomplish these ends?

Upon the first of these two points there is a fairly unanimous agreement among many music supervisors; but upon the second question, widely differing views are held. Some think that sight-singing is sufficient to accomplish all ends: some that song-singing will do it. Some contend for more emphasis upon theoretical knowledge as conducting to a more intelligent appreciation of Music upon the child's part: others feel that the development of the phonograph has solved the problem

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and that a large proportion of the time should be spent in merely listening to much beautiful music; while still others are sure that Public School Music must widen its scope so as to include instrumental as well as vocal music, before it can really serve the community as it ought. All these and many other phases of the topic will be discussed, and every one is urged to do some definite thinking along this line and to come loaded with ideas.

Karl Gehrkens, Oberlin, Ohio.

COMMUNITY MUSIC

The meeting devoted to Community Music will have a double purpose, first the acquainting of the audience with various types of music extension beyond the regular school room instruction; second, the determining of the present, and especially the future, relation of the music supervisor to such of these types as need retention and development. The crux of the problem will be found in this question: "Is the music supervisor the person who should naturally assume direction of the music for the community as a whole—including not only the children but the adults, not only vocal music but instrumental—and if so, where shall she obtain the strength and time for the carrying on of this work? Shall it be by the decreasing of her school work or by giving additional assistance to her? And finally, where are the funds to come from to defray the expenses of this added work.

Peter W. Dykema, Madison, Wis.

CREDITS FOR MUSIC STUDY

The Friday morning topic for the Pittsburg meeting of the Music Supervisors' National Conference will

be "Credits for Music Study." It is earnestly desired that every point of information bearing on this subject may come before our meeting. To this end supervisors, and others who are interested, are requested to send information regarding School Credits for Outside Music Study, High School Credits for Music Study, both in the school and from outside teachers, College Entrance Credits for Music, and other matters pertaining to the general subject of Music Credits to the undersigned at as early a date as possible. With this information should come all printed matter bearing on the subject, such as reports, circulars, blanks, etc.

It is hoped that through this notice a practically complete list of places that are giving credits for music may be secured, and also that the various plans by which music is now credited, or looking toward crediting music, may be assembled to be placed before the members of the conference at the Pittsburg meeting, and later to be made generally available through the Music Supervisors' Bulletin.

It is also hoped that information may be received regarding places that are now planning to give Music Credits. The matter of standardizing music information, and of listing accredited teachers, etc., would come under this general discussion.

All supervisors who are interested in the topic, and have specific information or suggestions to impart, are requested to communicate this fact so that an opportunity may be given them to present these matters before the meeting.

Address all communications to Osbourne McConathy, Evanston, Ill.

WHAT GINN AND COMPANY HAVE DONE FOR SCHOOL MUSIC

Chapter IV.

The Chicago Tribune of Jan. 18th contained an article from which we quote: "Music is the least understood of the arts and the most difficult art in which to produce anything of value. Anybody can set down a melody, but only a musician can compose music. Even genius cannot write music until the art is learned." Firm in this conviction Ginn and Company have published nothing in school music which has not been the work of a musician.

The following is quoted from a music publication of Ginn and Company bearing the date 1870, to show their appreciation then as now of the pedagogical principles which music books must embody. "There is a wide distinction between haphazard singing and genuine rote singing. The later is the *most important* part of instruction, without which in fact there can be no real tuition in vocal music. Genuine rote singing implants at the beginning true musical impressions. It leads to a discrimination between a musical and unmusical style. A child will learn more easily, and enjoy better, singing in a good than in a bad style, if he has right examples at the start. And it is obvious that when he receives the true idea at the beginning he is more likely to persevere from the love of it. — In carrying on this work, the means of instruction are threefold: example, instruction, and practice. Without example, which shall hold up models for imitation, there can not be expression or tasteful singing; without instruction there can not be intelligence; and without sufficient practice there can not be correctness or fluency." From the issue of their first music book for the schools in 1870 to the publication of the *New Educational Music Course*, their most recent contribution to school music, the books of this firm have been the work of musicians and teachers of the highest ideals.

In contributing to high school music, Ginn and Company have just taken another step in advance. They have in press at present orchestrations for all the selections in their new high-school music book, *STANDARD SONG CLASSICS*. They are the first publishing house to orchestrate a high school chorus book and so make possible the combination of orchestra and chorus in rendering high school selections. These orchestrations are so made that they can be played, by small orchestras as well as by the full number of instruments scored, as orchestral numbers or in combination with the chorus to enrich the vocal effect.

The *NATIONAL SUMMER SCHOOL*, conducted by Ginn and Company, June 28th to July 23rd next, will be unique among summer schools this year in that all its students, both men and women, will live on the campus at Lake Forest College where the work is to be conducted. Lake Forest, 28 miles north of Chicago, is like a great park with winding drives and landscape gardens and beautiful homes. The college site, on the shores of Lake Michigan, is probably as wonderfully endowed by nature as any college site in the United States. The complete equipment, dormitories, college halls, gymnasium, library, and chapel will be given up to the National Summer School which promises thus to be an ideal place for recreation as well as for work. An entire week of folk songs and games is a distinctive feature of this School; a special course for high school teachers of music is another; recognition of previous training and experience in assigning to classes is a third.

Ginn and Company invite correspondence.

The Will to Practice

By Charles H. Farnsworth, Teachers College, N. Y. City.

(Editor's Note: In this and the two following articles will be found extracts from some of the significant addresses given at the M. T. N. A., a brief report of which appeared in our January issue.)

Two modes of procedure are open to the teacher. He can do what the animal-trainer does, teach the pupil largely through imitation without awakening his intelligence, and through such action the technique necessary to accomplish the desired end, will be acquired; or he may waken in the pupil a sense of the significance of what practice is to accomplish so interesting and fascinating to him that he gladly undergoes the necessary work for its realization. In the first procedure, where the impulse for practice is some form of external imitation, the emphasis is almost entirely on the first two stages of the practice-process, namely, repetitions for forming habits of what is to be done. On the other hand, when practice is undertaken because the pupil sees the significance of the practice in relation to what he wishes to do, the emphasis changes to the third stage, where the intention in all that is done becomes the important factor.

The difference between the older and the newer methods of procedure is not so much in what is done as in how it is done. Scales will be practiced, but, instead of performing them with mechanical regularity, they will be produced with so much

careful attention that they not only will always be performed accurately, but the slightest wish for shading or phrasing will be realized with a minimum of attention. In other words, while it is the aim in these aspects of the technique to free the attention from direct control, the process by which this end is reached is through most careful and exacting attention to details in the repetitions that are performed. Exact repetition, or formal drill, thus has its place, but with this difference, that, while in the older forms of practice mere repetition was all that was required, in the new education the most intense thought is demanded at first, and, as the automatic control becomes established, these very elements of scale, arpeggio, or chord are practiced with reference to dynamics, phrasing and relation to larger groups. Thus the demand on the attention for performing the simple stages of the practice, will not be lessened as automatic control is gained, but the attention will pass on into a more complex control of the same processes.

The same thing is true in voice-production. To depend simply on accurate thinking for the proper tone-production of each vowel-color that a song may demand would hardly give the necessary habit of tone-production. This should be so automatically at the singer's command that his whole attention can be directed to its effective use in interpreting the song.

...Folk Dances and Games...

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Good practice should not stop with the attention which takes heed only of correct repetitions, making it possible to read Waverley novels during the process, but the attention should be constantly occupied with the exercise of each particular scrap of technique that is gained with reference to its effective use. This was constantly noticeable in the illustration of the bicycle-riding. There was no danger there of the attention being simply absorbed in the handle-bars or the pedals, for then a thorough rubbing in the gravel was the punishment. Hence the end for which the technique of the pedals and the handle-bars was being mastered, was being constantly kept in view, with a penalty attached. If some clever genius could invent a piano that would knock over every pupil who was satisfied with simply mechanically working his fingers, what an intensity of effort there would be developed to make the playing expressive. The will in practice, instead of being divided, partly attending to the repetitions and partly wool-gathering, would be focussed on the results for which the practicing was being done. We should thus have *the will to practice*. But the piano does not throw us as a wheel does. We can sit comfortably at the key-board and go through a flabby, spineless exercise, forming

as many bad habits as good, and, worst of all, forming the most dangerous, and (using the word in its deep significance) *immoral* habit of pretending to do something that we are not really doing. It seems to me that much of the practice that is done cannot be from any serious desire on the part of those who do it to express the beautiful, but simply because they wish to be doing something—a sort of soporific way of passing the time. There is an appearance of a great deal being done, but the soul of it all is absent.

Our problem, then, besides its serious artistic consequences, has a moral aspect. It can be solved only when the deepest intuition of the pupil is aroused with reference to what he wishes to do, so that he realizes that every time he presses the keys down, or utters a tone in melody, he is not only recording what he does, but also forming habits that affect the purpose for which the arts exist. It is because this purpose is neglected that so much of practice, both abroad and in this country, fails to bear fruit. While making allowance for the actual lack of poetic feeling, we must admit that there is more poetic ability smothered and lost by bad practice than is saved. Hence the importance of emphasizing the intention for which the technique is attained—the Will to Practice.

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Singing is everywhere being taught in the schools. But such singing is only the *basis* of musical activity, the elementary and effortless emotional outlet of a love of music, rather than the manifestation of arduous intellectual desire toward self-expression. The latter finds its satisfaction chiefly in instrumental music, in playing an instrument. And in this direction the capabilities of the large mass of people have never before been tested. The love of music may have been there; but, lacking opportunity, it remained sterile, it failed to spring into the real flower of music-making.

To the love of music among the people, and the love only, our philanthropists and would-be social reformers and benefactors, our city and borough councils, the National Sunday League and Polytechnics have appealed and catered. Free concerts in the parks, cheap Sunday concerts, and even excellent chamber-music concerts at next-to-nothing prices, are their pride and boast. But what has been the result of this liberality, which, by the way, is not even truly democratic in principle, but reminds one of the generous feasts which the old Roman patricians provided for the gratification of the poor—and their own glorification? Artists are paid to give their services, bands are hired to entertain the supposed-to-be-music-starving poor who take their fill according to their appetite, and, as often as not, forget to give thanks. What good has this feeding and over-feeding of the poor with concerts done? It may have kept a few hundred people from the public-houses who had not a strong inclination to frequent them. But has it ever succeeded in so much as pre-

venting a handful among the ten thousands of impecunious idlers who flock to foot-ball matches and horse-races from paying for these luxuries when they could hear a Beethoven symphony or a string-quartet for nothing? And, as for really and permanently helping the cause of music among the masses, or for stimulating the love of music-making in them, and increasing the happiness which springs from it, I fear the result of free concerts has been more than problematic. They seem to have driven the people more than ever to the halls where they receive what they crave for, stronger impressions, keener excitements for the senses, which are as far removed from the quiet joy of music-making in the home as a stroll down Broadway is from the enjoyment of a peaceful summer-evening walk in the country.

Just this, music-making *in the home* has been wanting, and here lies the real significance of the school-orchestra movement and its beneficial influence for the future. Listening to music at home, or in a concert, and making music yourself, are two different things, though they are often confounded and placed both to the credit of a love and cultivation of music. The former, listening to music, is at best only a pleasurable, refined and legitimate self-indulgence on a higher or lower plane according to the quality of the listening individual and of the music; the latter, music-making, while also pleasurable and in a sense of self-indulgence, is, through the very effort involved, a sort of co-creating, and so is lifted to a higher plane where, instead of weariness by repetition, its delight, phoenix-like,

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The proof and test of our love for a thing lies in the effort we make to obtain it. The love that costs us nothing is not worth much; and this is precisely the trouble with lavish provision of music for the poor without giving the poor an opportunity of providing music for themselves. The School Orchestra movement, on the contrary, does not stop at inculcating in a younger generation a love of music and catering to it, but actuates and educates the young to do something for that love in realizing it and in leading others to appreci-

ate it. Each child, in enjoying himself with his fiddle, must work for his enjoyment, and, by working to enjoy, he increases his enjoyment. At the same time, in the nature of things, he becomes also a proselyte for both work and enjoyment, and thus a missionary and pioneer for the movement he represents. A child is a born propagandist for its pleasures, and for this reason this pioneer work of the children in favor of school-orchestras has been a quick and easy conquest compared with anything a body of grown-ups, however enthusiastic, could have accomplished.

The Problems of Standardization

By Waldo S. Fratt, Hartford Theological Seminary

We are not in position to call for the use of standards by others unless each of us in his own special line of work is willing and able to fix reasonable standards for himself. Our general field of music-teaching divides somewhat clearly into sections. In one we find the piano-teachers, in another the theory-teachers, in another the organ-teachers, in another the public school teachers, besides several more that are not less important, though not so large. In each of these groups there are hosts of individuals, all working according to their several degrees of ability and training. Most of these individuals have schemes of teaching called "methods," which they have either acquired from some one else or developed for themselves. What is called a "method" may be only a sort of patent process for the mechanical handling of pupils, devised chiefly to gain prestige or pop-

ularity and to "make a living" out of one's work. On the other hand, it may be a decidedly thoughtful plan of action, contrived so as to throw accent upon the essential objects of study and to enable pupils to attain them readily and surely. It may be a mixture of both of these.

Just here I venture to say that it is common to make too much of the lower features of method and too little of the higher. By this I mean that excessive stress is put upon the exact way in which you or I expect to lead students along—the exact definitions we give, the exact exercises we prescribe, the exact type of studies or "pieces" we supply, and the exact habits or style we insist upon. All this may be useful and necessary. But it is only as means to something beyond, which is higher. What are we aiming to make of the pupil? What ideas of music as an art are we implanting as we

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make him work with his hands or his voice or his brain? How does what we are doing with him week after week stand related to the establishment in him, and through him in others, of genuine musicianship? The definition of technique is too often apt to make for the degradation of musical art. And yet technique, whether of hand or voice or brain, is a necessary means to the end in view. Technique may be dignified and glorified by that to which it leads and for which it exists.

My point is that all of us need more definite thinking as to just how we are working. Let us seek to define to ourselves as sharply as our minds permit the higher objects and purposes of musical study in our own lines, so as to stamp them deep into the very texture of our professional nature, and so as to hold them aloft with positiveness and inspiration before our pupils. For the sake of our own self respect and to maintain the honor of our work in the eyes of the world, we need repeatedly to ask questions like "What are we for?" "What are we about?" "What good is there in what we are doing?" These questions, you notice, are vastly more important than "How much am I making" or "What notoriety am I gaining?" or "How far am I beating my competitors?"

The moment we sit down soberly to draft an exact plan we encounter the difficulty that hardly any branch of music-teaching is well organized within itself, that is, in the minds of its own representatives. There is much excellent thinking as well as noble purpose, but the subject has not been thought through systemat-

ically. This sounds severe, of course. But is it not true?

Frankly, then, I doubt whether the time is ripe for comprehensive schemes that shall apply to all kinds of music-teaching everywhere. The great thing to be desired is that each group and subgroup of workers shall keep on patiently wrestling with its own problems, applying the results only so fast as they become definite and solid enough to command universal respect from all reasonable observers.

During recent years in several states proposals have been made to control or restrict the teaching of music by means of legal enactments. It is contended that teaching music in any form is of the same sort of public concern as being a physician or druggist, so that all who essay to do it should be required to qualify before a board of examiners and obtain a license, while those who practice without license shall be liable to penalty. Many musicians believe that this is the one policy to exploit. No other, they say, promises uniform and universal results. No other, they think, will give our profession solid status in the community.

I am disposed to urge that practical and efficient standardization is to be sought along lines of voluntary action by individuals and local groups under the direction, or at least after the pattern, of agencies of education already in operation. There are two parts to this proposition. It emphasizes voluntary rather than compulsory action. It involves agencies already existing, which can be depended upon to proceed intelligently and with due regard to standardization as applied to other subjects than music.

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